THE Call Letter

September 1987 Vol. 1, No. 2

The Call Letter is the official newsletter of KTSB-student radio at the University of Texas at Austin.

AT LAST, A HOME....

After 18 months of sweat and sweet talk on the part of Student Radio Task Force members, the actual vote seemed casual and less-than- spectacular. But the whoops and hollers that erupted as the Board of Operating Trustees voted to bring a student radio station under the wing of Texas Student Publications indicated that, to Task Force members, September 17 was undoubtedly a spectacular day.

The room where the board held the special meeting was packed with over 70 people. Even a camera crew from Channel 7 News showed up to record the proceedings.

There was only one item on the agenda: whether or not to establish a student radio station under TSP auspices.

In part, the resolution accepted student radio into the TSP family provided that: (1) provisions of the TSP handbook apply to the station; (2) the president of the TSP Board appoint an Ad Hoc Broadcast Advisory Committee of three students, two broadcast professionals and two faculty members; (3) funds be transferred from the Student's Association to the TSP within a month; (4) the TSP handbook be rewritten to incorporate a radio station manual; (5) the SRTF chairman become the station manager; (6) the station call letters be KTSB; and (7) that an FCC frequency be actively sought.

It was these issues that SRTF Chairman Kevin Tuerff addressed. Armed with over 3000 supporting signatures and "Six Easy Steps", Tuerff got up and started selling the student radio idea all over again. Tuerff ended by urging the Board to "just say yes" to student radio.

Griffin Singer, TSP Executive Committeee Chairman, restated the motion to approve the resolution. At exactly 5:30pm the motion passed unanimously. And with that simple round of "ayes," the TSP adopted student-run radio; something that has been lacking at this University for over 30 years has finally been born.

by Judson Taylor

REACH OUT AND FUND SOMEONE..

During a luncheon at the Headliner's Club on Thursday, September 17, AT&T donated $5,000 to the Student Radio Task Force.

The donation came after many communications between AT&T's Department of Public Affairs, College of Communications Dean Robert Jeffrey and SRTF.

AT&T suggested a generous donation of $5,000 without restrictions to aid SRTF in its development of a student radio station.

SRTF Chairman Kevin Tuerff indicated the money would be used to aid in SRTF's frequency search and further fund-raising efforts. Tuerff also said the SRTF will try to use this contribution as a challenge to other communications corporations to donate money to UT's student radio station.

Mr. Hindmann, Vice-President Of Public Relations for AT&T, is a firm believer in the efforts of the SRTF. At Thursday's luncheon he stated, "As a board member of the College of Communication, I'm sure that this (UT student radio) will be a significant learning experience for the students at the University of Texas.

By Chris Bjornson

RADIO AID

A somewhat unexpected helping hand was recently extended to the SRTF from community radio station KAZI. KAZI has offered to train task force members.

Kristy Bartlett, Campus and Community Affairs Director, has already begun working for KAZI helping with University news. "We'll have 60 DJs (on the student radio station) and probably 80% of them will be trained there (KAZI)," said Bartlett.

KAZI is primarily aimed at programming for the Black community. It features a wide mix of jazz, third world, rhythm and blues, and rap music.

KAZI is also offering to train students for other positions such as production and news. The opportunity is even more significant because much of the equipment at KAZI is similar to that with KTSB will be using initially.

by Robert Lucey

RADIO ACTIVE SERIES CONTINUES

Austin CableVision has begun showing a 30 minute special called "Radio Active." The show highlights the Student Radio Task Force's activities to date.

The special is hosted by UT graduate Kim Gennaula, who is currently employed by Channel 36. The show features interviews of several SRTF members, including Music Co-Director Rob Forman and Program Director Ken McKenzie, and several video clips of SRTF activities.

"Radio Active" was produced by SRTF Vice Chair Sara Beechner. The show was directed by Norman Wright of Austin CableVision. Wright,who got his start in student radio, originally approached SRTF with the idea of a special.

The current version of "Radio Active" is the second of two programs. The first "Radio Active" aired twice in July and August. The new program is slated to air at 7 p.m. and 11 p.m. on Sept. 17 and Sept. 23, and 8 p.m. and 11 p.m. on Sept. 21 on Austin CableVision channel 15.

by Robert Lucey

KTSB..KTSB..KTSB..KTSB..KTSB..KTSB..KTSB..KTSB..KTSB..KTSB

With the final approval given by the TSP comes an identity for the SRTF. Now that the task force has made the transition to a radio station, the call letters KTSB have been chosen. Tentatively,these stand for Texas Student Broadcasting. The station is open to suggestions for other phrases. or possibilities. Any suggestions may be left in the Students Association office on the fourth floor of the Texas Union or by calling 471-SRTF.

THE 1987-88 KTSB DIRECTORS

Music	Rob Forman
	Laura Martz
Programming	Ken McKenzie
Assistant	Keith King
Production	Mike McCalpin
Publicity	Burt Yount
Assistant	Dave Carrales
Fundraising	Scott Kentros
Advertising	Sara Pevaroff
Assistant	Charlie Ashley, III
News	Sara Beechner
Assistant	Judson Taylor
Sports	Rob Stevens
Campus/Community Affairs	Kristy Bartlett
Assistant	Dave Osborn
Technical	Lester Polchlopek

STATION MANAGER.....Kevin Tuerff

JUST AN UPDATE

The **Music** directors Rob Forman And Laura Martz are in the process of amassing a huge library of albums and setting a playlist. They've already acquired over 100 albums from independent labels and purchased 60. KUT also donated 1000. The directors are now trying to get serviced from other local, national, and foreign labels and interested in anyone willing to donate or sell their record collection.

Programming director Ken McKenzie is looking for programming ideas. If you've got an idea for a program, set your ideas to words in the form of a proposal and give it to Ken. Ken is also working on the air-schedule with his assistant, Keith King.

Production director Mike McCalpin is working on pre-recorded spots for KTSB down in KUT's basement. Public service announcements (PSA) are being produced along with station promotions.

Campus and Community Affairs director Kristy Bartlett and Dave Osborn are developing strong ties with campus clubs and organizations in addition to the Austin community. They are also talking with the local musicians and getting their suggestions. In addition, Kristy is organizing PSA's for the station and working on a compilation tape of local bands and artists.

In the **Fundraising** department Scott Kentros has plans for at least two benefit concerts to take place in October and November. So far fundraising has raised over $22,000 in the eighteen months the Student Radio Task Force has been at work. Scott will continue his efforts to gain financial support for student radio through benfits and donations.

Burt Yount, **Publicity** director, and Dave Carrales, Burt's assistant, are working hard to keep everyone informed of KTSB's benefits and activities.

Sara Beechner and Judson Taylor of the KTSB **News** department are busy training newscasters at KAZI so that KTSB can provide up-to-the-minute news coverage of world, US, state, Austin, and UT news. There will be several newscasts each day so be sure to catch it! Also there will be The Week In Review, a weekend wrap-up of the week's stories.

In conjunction with the news staff, the **Sports** staff, led by Rob Stevens, will be bringing you the sports daily and a hour and a half on Sundays. We also hope to bring some contests live.

Advertising is being headed by Sara Pevaroff who has her staff studying advertising rates of other stations in order to compose a rate sheet for TSP approval. They are also working hard to get this newsletter to you as soon as possible.

Last but not least is the **Engineering** director, Lester " How do you spell your name" Polchlopek. Lester is looking for interested electrical engineeering majors to join his staff in efforts to set up the studio and do a few repairs to our donated equipment.

Anyone interested in donating or selling records or equipment should call 471-3166 or 471-SRTF for more information.

MUSIC TO YOUR EARS

September 4,1987 began with a bang as the Student Radio Task Force (SRTF) sponsored New Music Day on the West Mall. Music from the 1987 New Music Seminar was broadcast via P.A. system while the SRTF rallied support for the new student radio station. Response to the event was strong, reinforcing student support for SRTF's efforts. Student radio bumper stickers made their debut for $1 at the event and can be purchased along with the famous "Radio Head" T-shirts on the West Mall daily.

Later that evening at the Back Room, SRTF screened music videos at the Alternate Video Night. Videos from many progressive, up-and-coming groups were viewed by a receptive audience. As a bonus, free posters and albums were given to all who attended the benefit. The show was a preview of some of the fresh, innovative programming soon to be heard on KTSB.

Raising almost $900 throughout the day and evening, the benefit was a great success increasing support for and awareness of SRTF's efforts to get KTSB in operation. SRTF thanks all who helped to make this day successful.

by Charlie H. Ashley, III

THRU THE WIRE

ALEX CHILTON
High Priest By Jarrett Paschel
Big Time

High Priest, Alex's first LP for Big Time Records, is quite an accurate representation of what the Memphis legend is up to these days. After seeing him at the Continental Club last September, I was anxiously awaiting this release as the elder statesmen of revisionist pop has taken quite a turn lately. After the demise of Big Star, probably the biggest influence upon the pop-guitarmania of the 80's, Alex entered a long period of isolation and torture that would stir emotion in even the coldest of hearts. Now Alex has returned and is touring clubs all over the world with a charmingly eclectic mix of R & B, Soul, Gospel, and, on a good night, Burt Bacharach.

This new LP is not by any means the finest work of his career. In fact, those of you with visions of jangles bouncing in your head will probably find the record quite disappointing. It is, however, quite solid and merits attention from any serious listener. Side 1, keeping with his style of late, is marked by a couple of witty, infectious covers. His version of "Volare'", complete with jazzy bass-slides, bluesy keyboards, and Italian Vocals, is sheer brilliance. "Let Me Get Close to You", apparently a cover of an old film soundtrack, is just a simple, effective pop song that could be found in even the cheesiest of piano bars. The rest of the side includes several blues rockers much in the style that made Ardent famous. The only other song of special note on side 1 is "Dalai Lama" a longer blues song that features some interesting guitar work and tongue-in-cheek vocals. Side 2 is simply a collection of R & B, gospel, and whatever. "Come by Here" stands out as a pretty credible attempt at Memphis Gospel characterized by Alex's hypnotic voice.

There's nothing really fancy here, just straight old Rock and Roll with no gimmicks. He writes some of the songs. He's back at Ardent with Jim Dickinson. Throw in some horns and a host of accomplished musicians. You can imagine the result. While this is obviously not the same stuff that spawned the likes of Game Theory, REM, Soft Boys and a long list of others, it is a pretty cool record. More importantly, however, this record seems to convey a message. That is, for the first time in quite a spell, Alex seems to be a heck of a lot happier and quite a bit more confident with what he's doing.

OPAL
Happy Nightmare Baby by Rob Forman
SST

It's fairly obvious that the departure of Kendra Smith after the Dream Syndicate's first album coincided with that band's subsequent boring releases. While Steve Wynn was getting endowed with terms like "God" and "genius" (and has yet to fulfill them), Kendra was quietly teaming up with ex-Rain Parader David Roback and producing one of the finest 12"s of 1984; "Fell From The Sun". Almost forgotten, they've returned under the name Opal with an album where hallucinations are melted straight into the vinyl.

After the rather mellow and floating "Fell From The Sun" I was surprised at the heavy emphasis placed on guitars. The two guitar assault is comprised of a grinding T-Rexish fuzz guitar that chugs out rhythms over which spiritual, lysergic, indulgent solos fuse with one's brain activity. Kendra's soothing voice eases us into subjects such as stars, witches, and souls. As a background to all of this, Ray Manzarek's ghost plays keyboards.

If all of this appears to be a deliberate rip-off, it is, but there are so many influences here (60's era Floyd, T-Rex, Doors, Velvet Underground) that they've created one very original sound.

And it is the sound that matters here not the songs. A haunting, powerful, tense sound that feels comfortable , but doesn't let you completely relax-similar to *Days of Wine and Roses* - but more psychedelic.

One can only wonder how good the second Dream Syndicate album would have sounded like if Kendra had stuck around, but now that Opal has solidified it doesn't matter.

Happy nightmare indeed.

R. E. M. by Dudley Fitzgerald
Document & Robert Jacob
I.R.S.

R. E. M.'s latest album, *Document No. 5* , is meant to be a cinematic representation of life in America. The clean production, varied instrumentation, and clear vocals are essentially a synthesis of the best parts of the band's two previous albums (excluding *Dead Letter Office*). It's a mix which should keep the college fans faithful and allow the band to appeal to a wider audience.

Stipe directs our attention to Thoreau and the need for self-actualization in the simple life, in "Finest Worksong". The scene shifts from self to society in "Welcome to the Occupation"—a comment on the confusion surrounding events in Central America. Similar concerns for personal freedom and belief in self are raised in "Exhuming McCarthy". Such insight would not be possible in the "lets bury them vocals deep" days of *Reckoning* and *Murmur* although Michael is still up to some of his old tricks. "You're beautiful" on "Exhuming McCarthy" becomes "You're byoot-tee-fall-hall". The band gives Wire, one of their favorite bands from the seventies, a nod with their cover of "Strange". Bassist Mike Mills provides backing vocals and completes the second half of a unifying rythym section. Peter Buck actually steps up for an occasional solo to compliment his richly chorded guitar work.

The "Leaf" side contains the first single,"The One I Love"—a simple, electric folk ditty—and the slyly humorous "Fireplace" which, along with "Exhuming McCarthy" continues the horn experiments started on *Fables* . "Lighting Hopkins", on the other hand, is one of those "failed experiments" that belongs on *Dead Letter Office,* while "King of Birds" is a triumph of musical and lyrical imagery.

By far the stand out on this album is the instantly likeable and danceable "It's the End of the World as We Know It"(And I Feel Fine), where Michael substitutes slurring for a verbal blitzkreig as the band sweeps into the anthem-like chorus. This anthem and the other fine cuts on this album may give R. E. M. the wide recognition they deserve or only their second top ten single in New Zealand.

VOICES

FROM THE CROWD

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Cure me now...

by Mitch Baranowski

Upon walking in and promptly finding a seat, I immediately began licking my chops in anticipation. I was as excited as everyone else in the theatre to see the American premiere of *The Cure in Orange* —the Cure's new concert film.

As the lights dimmed, the big screen lit up and the five figures of the band appeared, tentatively approaching the stage at Oranges, France. I heard a few gasps, along with a squeal or two, and someone even cried, somewhat sardonically, "There's Robert. There's god!!"

Unfortunately, as devout a Cure fan as I am, I found little in the film which merits gasping, squealing , or exaltation. To me, the most interesting part occurs during the first thirty seconds, when Robert gets his all too familiar bouffante (actually a wig!) pulled off by Simon to reveal a stunning?! new do. This small interplay reveals the most about the overall personality of the band than anything else during the rest of the movie. As far as Robert's new short-cropped hair, you get to look at it enough, but the initial effect of shock and humor that it produces quickly wears off.

At any rate, the film follows the most elementary of concert movie formats. The Cure enters, play for an hourand a half, do a few encores,and that's it. The songs consist mainly of tunes from the *Head on the Door* LP, the album that prompted the Cure to approach Tim Pope about making Orange. Pope, who has directed many Cure videos ("In Between Days"), brings his somewhat agitated style to the big screen in an attempt to make the Cure seem more lively. Unfortunately, the appearance of LOTS of close-ups of the band, an abundance of stage fog, and a few pans of an excited crowd aren't enough to overcome the sluggish performance of The Cure. They appear disheveled and tired and, with the exception of delving into their older material as the show progresses, provide nothing terribly inventive.

Simply put, The Cure have sounded better. And they've looked better, too. For example, it's harder to accept Robert's mesmerizing almost cherubic,stage presence while viewing those few extra pounds he's earned with success. Seeing Orange might shatter some preconceived notions you've had about The Cure as a consistently "different" band, which isn't a bad thing, but if you don't want to be bored, you'd do better to stay home and listen to your old records (AGAIN!) than go see *The Cure in Orange*.

The Cure in Orange
Dobie Theatre
9/16-9/24

Replacements
9/6/87 Liberty Lunch

By Jarrett Paschel

I've heard nothing but negative comments about this show for several days now and I'm not sure why. Some have wasted my time with tales of how I should have seen 'em three years ago when they got totally smashed and played covers for 2 hours. I did see 'em do this three years ago. I've also seen them play thrash parties in living rooms, open up for The Alarm, and do live station promo's for college radio. Others have hollered "sellout", "boring", "professional", etc, etc. This be nothing new. If these guys were doing the exact same things they did several years back, we could all go see 'em play to pathetic crowds at the Back Room with peers such a Suicidal Tendencies, Black Flag, etc., etc.

While certainly not the most amazing show I've ever seen, these guys were solid, clear, and overall, pretty gosh darn good. I think the biggest problem is people simply don't realize that besides being the driving force in the band, Mr. Westerberg is simply a brilliantly disguised pop star. This guy, who writes a commanding majority of the material, proved once again that he has what it takes to pull of some of the most compelling pop songs of years past. Songs like "Answering Machine", "Color me impressed", & "I will Dare" were all tossed out in the gut-wrenching vocal style that has made Westerberg and his people famous. Yeah, there were several covers...nothing really special. The highlight of the evening was perhaps Westerberg's finest song to date, "Unsatisfied". One merely needs to listen to this gem once to realize that this guy is one of the finest songwriters of the past decade. Personally, I'd like to see Westerberg dump his band and go at it on his own to fully cultivate his talents as a singer/songwriter. The rest of the material was pulled evenly from their 4 most recent LP's and I think the show ended in a blur of encores.

Granted, the elder Stinson was missed on lead guitar, and yeah, I too have fond memories of Tommy pissing behind his amp while the rest of the band tore through drug-induced versions of old Zeppelin hits, but overall, it be a pretty respectable show. It was uncomfortably crowded, but I suppose it's about time somebody made a little money doing these shows. One other thing. What's the deal with this stupid street-hip language lately? I became quite irritated when more than one little brat said " 'Scuse me homeboy, c'n I get through."

*All materials printed are the opinions of the individual writers and do not necessarily represent the views of KTSB. **The Call Letter** welcomes any story suggestions, music related articles, editorials or comments.*

This issue was compiled, edited and produced by Sara Pevaroff. Much thanks to Charlie H. Ashley, III for all his help and mental support and all others for their contributions.

Coming up in next issue: Cave Clubbin' and D.J. interviews, international music scene and much more.....

For more information about student radio at UT, please call 471-3166 or 471-SRTF or come up to UNB 4.310. Meetings are announced in the Daily Texan.

student radio is a reality at last!